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JOYCE STUDIES IN ITALY

22

JOYSPACE
JAMES JOYCE AND SPACE

Edited by
Roberto Baronti Marchiò

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THE POETICS OF THE NOVEL ON URBAN
HETEROTOPIA: JOYCE'S DUBLIN, PEKIĆ'S
BELGRADE, PAMUK'S ISTANBUL

Abstract: Following Foucault's definitions of heterotopia, in this paper I analyzed Joyce's *Ulysses* as the forerunner of the novel of urban heterotopia. Through a comparative interpretation of novels by James Joyce (*Ulysses*), Borislav Pekić (*The Pilgrimage of Arsenije Njegovan*) and Orhan Pamuk (*A Strangeness in My Mind*) I determined some of the basic poetic characteristics of the novel of urban heterotopia. My research into Joyce's, Pekić's and Pamuk's works has shown that the city strolls of these novels' main characters is a kind of a stimulus for the employment of the stream-of-consciousness technique or fluctuations of the characters' ideas, which are presented as a metatextual chronotope and a stronghold of heterotopia, thus also confirming that the character's opinion of the city is one of the most prominent elements of urban heterotopia. In the ways in which Pekić and Pamuk creatively receive Joyce's work one notices that more prominent among the characteristics of the novel of urban heterotopia would also include: the simultaneity of time and space expressed through the single-day poetics or various relativizations of the temporal limits (the degree of transgression, the use of cartography, genealogical trees); the hero's fear that his own city as a chronotope of heterotopia may be lost; and an attempt to realize and preserve that heterotopia within the framework of the main character's public speech and the manner of reading the advertising discourse. In this analysis, Joyce's *Ulysses* presents itself as the forerunner of the entire genealogy of the novel of urban heterotopia, whose influences and creative receptions are also realized in other literatures and cultures of the 20th and 21st centuries.

Keywords: Space, City, Heterotopia, Chronotope, Novel

Joyce's *Ulysses* as the forerunner of the novel of urban heterotopia

The main hypothesis of this paper is whether Joyce's method of writing about Dublin is a kind of a stronghold of the development of the city novel,

which actually represents a type of urban heterotopia (cf. Foucault, Miskowicz 1986: 22-27). The paper examines the characteristics of this type of novel and how they would influence the development of the poetics of the novel of urban heterotopia in different cultures. As examples of the creative reception¹ of Joyce's *Ulysses* (1922) and the continuation of the poetics of the novel of urban heterotopia in the 20th and 21st centuries, I considered two works, which, following Joyce's realization of the novelistic depiction of Dublin as urban heterotopia, summarize the impression of a geopoetic border – Belgrade in the novel *The Pilgrimage of Arsenije Njegovan* by Borislav Pekić (1970) and Istanbul in the novel *A Strangeness in My Mind* by Orhan Pamuk (2014).

Both Pekić's and Pamuk's works are leading an implicit creative dialogue with Joyce's opus. In one of his letters from London, written to literary critic Predrag Palavestra on May 14, 1978, in which he mentioned Joyce, Borislav Pekić elucidated some of the basic tenets of his multi-volume novel *The Golden Fleece* (1978-1986) (including the problems of temporality, composition and others), confirming the textually generic fact of planning and knowing all elements of the whole, including the end of this extensive work, even while writing the first segments of the novel (Pekić 2011: 308). This type of poetic-architectural *preparation* stands out as one of the basic denominators of Joyce's creative approach (cf. Zvevo 1975: 72), which Pekić uses as a starting point. In addition, it should be borne in mind that it is precisely in Pekić's template provided along with the rough draft of the second volume of the novel *The Architects* (1995), or rather in his poetic and phenomenological aspiration to conquer an indefinite time for the symbols of *Builders* and *Buildings*, that a metaphor of resurrection of builders Finnegans is to be found, expressed through the type and form of internal speeches such as those found in the 'Penelope' episode or in excerpts from *Finnegans Wake* (Pekić 2014a: 286-299). In terms of explicit and implicit poetics, those facts confirm the permanence of Pekić's unambiguous creative dialogues with Joyce's literary works.

Pekić's novel *The Pilgrimage of Arsenije Njegovan* deals with architecture, buildings, construction and home ownership, and is written in the tone of Arsenije's testamentary legacy, using long sentences that reflect the turmoil of his consciousness in a borderline life situation (cf. Pekić

¹ Cf. Ђурић 2017: 12-31; Ђurić 2018: 15.

2014b). This novel deals with turbulent events taking place during a single day in June 1968, which has Joyce's June 16, 1904 as its predecessor. Then, after 27 years of voluntary self-isolation in his house (from 1941 to 1968), Arsenije emerged on the day of large student demonstrations in Belgrade in order to visit his estates, which, due to numerous social changes after the Second World War, no longer exist, of which he is not actually aware at the time of his departure (cf. Pekić 2014b).

Arsenije's walk through Belgrade on June 3, 1968, and his discovery of major architectural, social, and cultural changes in the city, intertwined by two more traumatic walks through the masses of people – one in 1919, during the revolution in Solovkino, and another on March 27, 1941, during the coup against the royal government in Belgrade – which he revisits in his memories through numerous associations, show Arsenije's testamentary consciousness as a scene that is in a dialogue with the type of constituting Stephen's or Bloom's consciousness, as the basis of heterotopic possibilities (cf. Pekić 2014b; Foucault, Miskowiec 1986: 22-27). Since, just like Steven's and Bloom's, Arsenije's thoughts are largely directed towards urban artefacts (and mostly towards the houses he once owned, and with which he developed a relationship as with beloved matrons), their consciousnesses can largely be considered the basic strongholds of urban heterotopia in which the simultaneity of many temporal and spatial layers (cf. Foucault, Miskowiec 1986: 22) of a certain city – Dublin or Belgrade – is established through numerous associations.

In one of his interviews from 2003, Orhan Pamuk unequivocally stated that during the very process of writing novel *My Name Is Red* (1998) one of the things he had in mind was the way in which Joyce approached the novelistic description of Dublin (Pamuk 2003; cf. Tekin 2015: 410–419). In the preface to the Turkish translation of the novel *The Life and Opinions of Tristram Shandy, Gentleman* (1759-1767) by Laurence Sterne, Pamuk states that “*Ulysses* is the greatest novel, which saved the world from unbearable realism, and which also brought an end [...] to rural-kasabic realism [in Turkey]; the novel *Tutunamayanlar* [written by Oğuz Atay, the pioneer of Turkish postmodernism, and published in 1972], which presents the identical impression of freedom and a metropolis, was written under the influence of *Tristram Shandy*” (Pamuk 2011: 123). Implicitly establishing the thread of modernity in the approach to genre

conventions and narrative techniques between Laurence Sterne, James Joyce and Oğuz Atay, Pamuk points out that the dominant aspects of modernization also concern the changes in the method of narration about the city, especially through reducing aspects of the realistic narrative paradigm (Pamuk 2011: 123). That, in fact, contributes to the novelistic focus on the elements of psychologization and the stream-of-consciousness technique or the fluctuation of the hero's ideas, as, among other things, important strongholds of the novel's urban heterotopia, which are in Pamuk's novel developed under the influence of Joyce's works.

Pamuk's novel *A Strangeness in My Mind* was published in 2014, at the time when the centennial of the appearance of Joyce's *Dubliners* (1914) was being marked. This Pamuk's novel (un)consciously establishes a dialogical relationship with Pekić's novel *The Pilgrimage of Arsenije Njegovan*, while choosing as one of the themes the time after 1968, which largely marked the changes concerning the understanding of architecture, the aspects of urbanity and the philosophy of space in general (cf. Pamuk 2015). As with Pekić, the focus of Pamuk's novel is a longer period of time in Istanbul (from 1969 to 2012), which implies many ideological and sociological changes that the city has undergone and which are reflected through the views of the hero Mevlut Karataş, who walks through the city and sells *boza* (a type of beverage nostalgically reminding the population of some bygone days), and whose thoughts, like Stephen's, Bloom's or Arsenije's, are the basis of heterotopic evocations of different strata of Istanbul (cf. Pamuk 2015). The spatial and temporal simultaneity, as one of the important signs of urban heterotopia (cf. Foucault, Miskowiec 1986: 22), is achieved in Pamuk's novel *A Strangeness in My Mind* by selecting several individual dates from the Mevlut's life through which a decades-long layer of historical and demographic complexity of Istanbul is reflected: June 17, 1982; March 30, 1994; April 15, 2009; October 25, 2012 (cf. Pamuk 2015).

The first of these dates is quite symbolic, as it is the day of the week in which Joyce's *Ulysses* takes place (Thursday), and a day after Bloomsday, the day when, instead of a novel dedicated to a genuine amorous encounter, Mevlut ends up being disappointed, almost as much as Bloom, because, in fact, he chooses the wrong girl, exactly on the centennial of Joyce's birth (cf. Pamuk 2015). And the above points to a

complex network that is implied by Pamuk's creative reception of Joyce's novel as the forerunner of the novel of urban heterotopia.

Walking as a chronotope of (meta)text in the novel of urban heterotopia

What would be some of the characteristics of the novel of urban heterotopia and why could Joyce's *Ulysses* be considered the forerunner of that particular type of urban novel?

Starting from Foucault's definitions of heterotopia provided in a 1967 lecture and prepared for publication posthumously, almost 20 years later, one of the basic characteristics is the establishment of a close connection of certain spaces with the concept of simultaneity:

The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. (Foucault, Miskowicz 1986: 22)

In what ways are the impressions of spatial juxtaposition achieved in Joyce's novel as those which contribute to the feeling of simultaneity, as the starting point of heterotopia (cf. Foucault, Miskowicz 1986: 22), and are among the basic characteristics of this novelistic type? One of the dominant assumptions concerns the mentioned single-day poetics, i.e. the fact that on the whole or in the most important segments the plot of the mentioned novels of urban heterotopia is connected to one day, in which the focus is on a walking hero and the juxtaposition of his memories, allusions, and references to many past times (cf. Foucault, Miskowicz 1986: 22).

The aspiration to maintain the comprehensiveness of the perspectives of Dublin, Belgrade and Instabul in the form of heterotopia and heterochronia on the poetic level of achieving simultaneity in a particular space (cf. Foucault, Miskowicz 1986: 22-27) was realized through the (un)boundedness of Stephen's, Bloom's, Arsenije's and Mevlut's thoughts in a defined time sequence. The conditionally determined simultaneity of the single-dayness in the novel of urban heterotopia, and the intention to comprehensively present the city perspective, influence the narrative organization, encouraging the main

character's introspectiveness, the interlinking of the stream-of-consciousness techniques or fluctuation of ideas, playing with the (pre)text positions, which especially contributes to the relativization of time through the multiple perspectives of the story.

The relativization of temporal limitations in the novels by James Joyce, Borislav Pekić and Orhan Pamuk is also achieved through especially emphasized rites of passage – birth, childbirth (*Ulysses, A Strangeness in My Mind*), wedding or other events related to marriage (*Ulysses, A Strangeness in My Mind*) and burial (*Ulysses, The Pilgrimage of Arsenije Njegovan*), but also through the stream of (Stephen's, Molly's, Bloom's, Arsenije's, Mevlut's) consciousness, as well as the variations in the presence of many voices from the genealogy tree of ancestors and descendants (the members of the Virag-Bloom family in Joyce's novel, the Njegovan-Turjaški family in Pekić's novel and the Akataş and Karataş family in Pamuk's novel).

This is, among other things, manifested in the ways of conceiving and performing extremely long, polyphonic sentences, in numerous textual transitions of quotations, allusions, and other examples of intertextuality in the novels. With the help of paratextual templates – including an added map of Dublin in Joyce's novel, an attached genealogy of the entire Njegovan family in Pekić's novel, and a branched out table of historical events and an index in Pamuk's novel – the temporal relativizations in the novels of urban heterotopia are also strengthened by the perspectives of temporal readings from multiple positions, which paradoxically determine the aspects of nonlinearity in the search for the documentary through fiction and in the ways of encircling the totality of heterotopia.

Those are also the ways to encompass through the reader's consciousness the multiple depictions of the city into a single, specific moment, which condenses many other times through the hero's thoughts, which represents a certain type of heterotopia referring to the diachrony of an entire cultural domain, as defined by Foucault in his famous lecture:

But among all these sites, I am interested in certain ones that have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invent the set of relations that they happen to designate, mirror, or reflect. (Foucault, Miskowicz 1986: 24)

Those relations, which ensure heterotopicity through the determination and reflection of many layers (cf. Foucault, Miskowiec 1986: 24), are especially achieved through stream of consciousness or the fluctuation of the ideas of main characters walking through the city, which makes Joyce's, Pekić's and Pamuk's characters actually the main hubs of urban heterotopia of the chosen city center, which essentially persists through the character:

There are also, probably in every culture, in every civilization, real places – places that do exist and that are formed in the very founding of society – which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. (Foucault, Miskowiec 1986: 24)

The simultaneity of representation and inversion through heterotopia in the heart of an urban setting, where normally it would not be easy to find (cf. Foucault, Miskowiec 1986: 22-27), is set in a chosen hero who is in constant motion, which shows that the thematizing of the hero's walk through the city often stimulates the use of the walk of consciousness, stream of consciousness, and fluctuations of ideas that become the basis of the metatext chronotope and a reflection of urban heterotopia. This is evidenced in the ways in which Joyce's novel was creatively received in Serbian literature by Borislav Pekić and in Turkish by Orhan Pamuk.

In the famous section devoted to examining the aspects of the chronotope in the novel, as well as in some researches from late 1930s, Bakhtin describes the chronotope as a *fusion* of “spatial and temporal indicators”, which form “concrete whole”, so that “time [...] becomes artistically visible” and “space becomes charged and responsive to the movements of time, plot and history” (Bakhtin 1990: 84). This kind of Bakhtin's reasoning appears to be a kind of a basis for developing Foucault's ideas about the interrelationships of heterotopia and heterochronia (Foucault, Miskowiec 1986: 26), and one of the implicit typological definitions can be found in Joyce's representation of Stephen's inner art curriculum of the city in the episode 'Proteus', which is also seen as a paradigmatic example for constituting a definition of the walk as a chronotope of the (meta)text and the center of urban heterotopia:

Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsomever. I am, a stride at a time. A very short space of time through very short times of space. Five, six: the *Nacheinander*. Exactly: and that is the ineluctable modality of the audible. Open your eyes. No. Jesus! If I fell over a cliff that beetles o'er his base, fell through the *Nebeneinander* ineluctably. I am getting on nicely in the dark. My ash sword hangs at my side. Tap with it: they do. My two feet in his boots are at the end of his legs, *nebeneinander*. Sounds solid: made by the mallet of *Los Demiurgos*. Am I walking into eternity along Sandymount strand? Crush, crack, crick, crick. Wild sea money. Dominic Deasy kens them a'.

*Won't you come to Sandymount,
Madeline the mare?*

Rhythm begins, you see. I hear. A catalectic tetrameter of iambs marching. No, gallop: deline the mare.

Open your eyes now. I will. One moment. Has all vanished since? If I open and am for ever in the black adiaphane. *Basta!* I will see if I can see.

See now. There all the time without you: and ever shall be, world without end. (*U* 3.10-28)

The identification of Stephen's walk in the chronotopic fusion of the relationships between "space of time" and "times of space" (hierarchically given in the definitions of the chronological and the audible, as one following the other – "*Nacheinander*", and in the intersection of the omnipresent and the visible, as simultaneous – "*Nebeneinander*") as a basis for the idea of juxtaposition of the heterotopic and heterochronic elements (Foucault, Miskowiec 1986: 26) suggests a context of creating a literary demiurge of a new text within the text and the activity of creatively engaged thought, which symbolically connects walking along the shore to "walking into eternity" (*U* 3.10-28). Segments of Stephen's thoughts, coupled with echoes of words, phrases, names of the authors, verses and wordplay (cf. Steinberg 1968: 192–195), in which the walk is analyzed through a metapoetic commentary in the emerging text, where walking through the city is turned into a commentary on the poetic meter through its heterotopic conservation, represent the hero's consciousness as being close to Foucault's definition of a metatextual-librarial heterotopia:

By contrast, the idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages [...]. (Foucault, Miskowicz 1986: 26)

The hero's accumulated awareness of the walk as a chronotope, the possibility of shaping the hero as the creator of a new text in the course of the walk, i.e. the hero's thoughts about his own and other works that are intertextually invoked and commented upon during the walk, influence the processes of constituting the walk as a metatextual chronotope, or the space of imagination of the hero's text as the center of immanent urban heterotopia. Related examples could be found even before Joyce's *Ulysses*, for example in the novel *Petersburg* (1913) by Andrei Bely, which also is dedicated to a single city:

The cerebral play of the wearer of diamond-studded decorations was distinguishing by strange, very strange, extremely strange qualities: his cranium was becoming the womb of thought-images, which at once became incarnate in the spectral world [...] Appolon Appolonovich had his very own secret: a world of contours, tremors, sensations – a universe of strange phenomena [...]. Appolon [...] would remember all the inapprehensibilities of the past, rustlings [...] He would remember everything he had seen the day before so as not to remember it again. (Bely 1979: 107)

The novelistic idea of a walking hero is important both at the level of recognizing oneself as the author of the text on the move, and in the sphere of identifying one's own walk as a chronotope of metatext, an implicit commentary on the text created during the walk, as well as the very walking through the city, all of which become significant reflections of urban heterotopia. That premise is activated ever more strongly the longer time is filtered through the hero's consciousness, which can be seen in later segments of Pamuk's novel *A Strangeness in My Mind*:

He never used to get bored when he sold boza out in the city at night, not even in the emptiest street where no one ever opened any windows or bought any boza. Walking fueled his imagination and reminded him that there was another realm within our world, hidden away behind the walls of

a mosque, in a collapsing wooden mansion, or inside a cemetery. [...]. (Pamuk 2015; cf. Pamuk 2017: 399).

The power of imagination is manifested during the walk in Stephen's case as well, and *the endless world* from the strand through which he walks (*U* 3.27-28) or the hidden universe anticipated by Mevlut (Pamuk 2015; cf. Pamuk 2017: 399) are urban traces of heterotopia in the novels, as presented by Michel Foucault:

The last trait heterotopias is that they have a function in relation to all the space that remains. This function unfolds between two extreme poles. Either their role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory [...]. (Foucault, Miskowiec 1986: 27)

While the fourth segment of Pamuk's novel, dedicated to a moment from June 1982 (the year that marked the centennial of Joyce's birth), begins with a motto from Joyce's novel *A Portrait of the Artist as a Young Man* (Pamuk 2015; cf. Pamuk 2017: 219), at the end of Pamuk's novel *A Strangeness in My Mind* the centering of urban heterotopia as the hero's consciousness is further established as a very strong epiphany:

So this is how Mevlut came to understand the truth that a part of him had known all along: walking around the city at night made him feel as if he were wandering around inside his own head. That was why whenever he spoke to the walls, advertisements, shadows, and strange and mysterious shapes he couldn't see in the night, he always felt as if he were talking to himself. (Pamuk 2015; cf. Pamuk 2017 580)

The way in which, like in the case of Joyce's Stephen, Pamuk's Mevlut in a dialogue with elements of the city becomes the author of a new text indicates another important connection between the hero's walk through the city and reading city signs as an immanent stronghold of urban heterotopia qualifications in novels.

Advertising discourse as the basis of urban heterotopia

In Joyce's *Ulysses*, within the framework of the function of walking as a chronotope of the (meta)text, the chronotope of simultaneous walking and

reading stands out, which can also be analyzed as one of the characteristics of the novel of urban heterotopia. In that sense, this segment of research is particularly focused on how the movement of the novel's hero, dominated by walking through the city, influences the development of types of kinetic and nonlinear readings that become the basis of urban heterotopia, and also indirectly affects the changes in the position of text recipients in the processes of (post)modernization in literature.

The dynamics of the reading process while walking down the city streets shows Leopold Bloom highly inspired for the reception, commentary on and creation of a multimedia text, which looks like an avant-garde poster:

College sports today I see. He eyed the horseshoe poster over the gate of college park: cyclist doubled up like a cod in a pot. Damn bad ad. Now if they had made it round like a wheel. Then the spokes: sports, sports, sports: and the hub big: college. [...] Of some one sole unique advertisement to cause passers to stop in wonder, a poster novelty, with all extraneous accretions excluded, reduced to its simplest and most efficient terms not exceeding the span of casual vision and congruous with the velocity of modern life. (*U* 5.550-53; 17.1770-73)

The indicated affinity for collage reading on the move and recreating posters as the basis of the urban text culminates in the consciousness of Bloom, an advertising agent, to the point of an unfulfilled ambition of the ideal project of urban heterotopia – scrolling neon signs:

Which example did he adduce to induce Stephen to deduce that originality, though producing its own reward, does not invariably conduce to success? His own ideated and rejected project of an illuminated showcart, drawn by a beast of burden, in which two smartly dressed girls were to be seated engaged in writing. (*U* 17.606-610)

In the context of the history and art of advertising, the nonlinear change in the uses of broken newspaper columns and the dynamization of typography observed in Joyce's *Ulysses* represents Bloom's characteristic of the hypermodern kinetic reader and poet on the move as a chronotope of the (meta)text, where the reader's on-the-move mode is one of the basic strongholds of the survival of urban heterotopia.

The advertising cultural-textual mapping of the environment after certain changes is a confirmation that the city of Dublin in Joyce is also

“[...] a huge product of texts [...] in which various forms of social, ideological and cultural layers clash” (Петровић 2014: 728-729), and that it is only through the dynamics of the hero’s reading approaches to advertising discourse is urban heterotopia possible, which can be clearly observed in Pekić’s novel *The Pilgrimage of Arsenije Njegovan* as well.

When Arsenije, after 27 years spent in self-isolation, undertakes “his walk with eyes wide open [...] during this journey similar to a pious pilgrimage” (cf. Pekić 1994: 48; Pekić 2014b: 62), due to many cultural, sociological and industrial changes, the focus is placed not only on heterotopic searches for houses that are no more, and yet intensively thought of, “but also on companies, advertisements, traffic signs, kiosks, shops, cars” (Pekić 1994: 49), as well as on reading a certain kind of an encyclopedia of a new form of life and order, a textual mirror of a society to which he no longer belongs, and which only in this hero’s reading of advertisements is preserved and reflected as an urban aspect of heterotopia:

I had to pay attention to everything that differed in the slightest from the picture of the town I had carried with me when I had irreversibility withdrawn from public life, to everything which during my absence had been built [...] companies, advertisements, traffic signs, kiosks, shops, cars. (Pekić 1994: 48-49)

In *Ulysses*, the very constitution of the characteristics of a perfect advertisement in Bloom’s mind proves to be a heterotopia that is, according to Foucault definitions, “[...] capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible” (Foucault, Miskowiec 1986: 25):

What were habitually his final meditations?

Of some one sole unique advertisement to cause passers to stop in wonder, a poster novelty, with all extraneous accretions excluded, reduced to its simplest and most efficient terms not exceeding the span of casual vision and congruous with the velocity of modern life. (*U* 17.1769-73)

The idea of a perfect heterotopic and heterochronic textuality of advertisements (cf. Foucault, Miskowiec 1986: 26) in Pamuk’s novel combines the aspects of the modernized marketing light of an urban metropolis and the art of oral presentation of goods, thus contributing to

understanding how the hero's approach to advertising discourse achieves the aspect of urban heterotopia:

There were enormous billboards that took up one whole side of a six- or seven-story building with images of beautiful women using Tamek tomato ketchup or Lux soap; the women [...] did not wear headscarves, and they would smile down at him until his father turned away from the square and into a shaded lane on the right, calling, 'Yogurt sellerrr' [...]. (Pamuk 2015; cf. Pamuk 2017: 79)

Just as in the given example Mevlut's father will be invited to the apartment for sale after the appearance of that particular advertisement, in some other examples the advertisements and signs of Istanbul in Pamuk's novel are given as moments of connecting people. Even when they are materialized and mechanized, through advertisements and the manner of the hero's approach to them, deep humanistic connections are actually realized, whereby the aspect of urban heterotopia reaches its ontological value in the work.

All the buildings, stores, shopwindows, people, advertisements, and movie posters that came between them seemed like pieces of the life he shared with Neriman. As the number of steps between them multiplied, it was as if they also had more memories to share. (Pamuk 2015; cf. Pamuk 2017: 122)

If the consciousness of a hero in motion, like a heterotopic chronotope, is a possible stronghold of different layers of the city, and if the advertising discourse in the novel is a potential for creating heterotopia in the hero's reading of the city on the move, one of the most prominent form of anxiety manifesting in the hero of a novel of urban heterotopia is the fear of loss of its heterotopic chronotope, i.e. its totality. Therefore, the stronghold of the totality of preserving the multi-layered nature of that chronotope is situated in the public speeches of the heroes of the novel of urban heterotopia, examples of which can be found in the analyzed works of Joyce, Pekić and Pamuk.

Public discourse as urban heterotopia markers in novels

In the (un)conscious readiness to preserve their heterotopic reading of the city at all costs, the heroes of urban prose, in which the city undergoes

constant change, leave a mark on the city with their public speeches as the last scene of a nostalgic confrontation with an inevitable loss, i.e. with a rare possibility to enable a full realization of the impression of urban heterotopia, which also includes the totalities of all classes, as well as traces of many times. Among the permanent places of the presented speeches, the strongholds of the heterotopic alternative to the ideal urban space stand out, which in Joyce is to be observed in Bloom's hallucinatory vision of the role of the city senator presenting his social program in the nocturnal urban landscape from the 'Circe' episode:

BLOOM: My beloved subjects, a new era is about to dawn. I, Bloom, tell you verily it is even now at hand. Yea, on the word of a Bloom, ye shall ere long enter into the golden city which is to be, the new Bloomusalem in the Nova Hibernia of the future. [...] I stand for the reform of municipal morals and the plain ten commandments. New worlds for old. Union of all, jew, moslem and gentile. Three acres and a cow for all children of nature. Saloon motor hearses. Compulsory manual labour for all. All parks open to the public day and night. Electric dishscrubbers. Tuberculosis, lunacy, war and mendicancy must now cease. General amnesty, weekly carnival, with masked licence, bonuses for all, esperanto the universal brotherhood. No more patriotism of barspongers and dropsical impostors. Free money, free love and a free lay church in a free lay state. (*U* 15.1541-45; 15.1684-94)

However, the question remains as to what the reaction of the public speech audience would be to the heterotopicity created by juxtaposing the words about the ideal city Bloomusalem and the (non)reality of Dublin, i.e. whether the heterotopicity of the city is fully achievable in that particular form. In Pekić's novel, it can be noticed that in the recipient circumstances of sudden historical changes in the city (on March 27, 1941) only the travesty of the speaker Arsenije Njegovan among the protesters remains possible, in the humorous encounter of two completely disparate ideological, sociological and cultural systems:

'Honored Lady President! Esteemed ladies! Gentlemen' [...] ' – As I said, to set out before you the economic life of Belgrade, I shall take in the economic life of all country' [...] 'Get rid of that idiot.' [...] 'He doesn't even know how to speak Serbian!' [...] That is the last observation which I am reasonably certain was directed at me. Controlling myself, I ask with whom I have the honor, then everything becomes mixed up, troubled,

disintegrating in a seething emulsion of colors, movement, and shouting. (Pekić 1994: 102, 103, 105, 106)

The suffering of Arsenije as a speaker in the ultimate stage of civic decadence is a consequence of the repetition of matrices of replacing the spaces of private and public speeches, where the chronotope of a public speech is the scene of a duel of an unfulfilled need for recognition and a result that is fixed in advance by a one-sided reception of the surroundings (cf. Wirth-Nesher 1988: 282–292). Therefore, “Arsenije’s city” in Pekić’s novel, due to the failure to recognize the possibility of heterotopia by others and their tendency to overthrow a representative of the bourgeoisie, instead of a utopian project becomes an example of how Arsenije’s consciousness translates a possessive passion into a demonic superiority of a *proprietor’s control over a uniform crowd*, to which Arsenije would give the keys to his home, an alternative to New Belgrade – “Arsenije’s city! Arsenije Njegovan’s city with 30,000 inhabitants” (Pekić 2014b: 259-260), and the keys “to their own lives, which they had almost forgotten about – keys whose duplicates would belong only to me. Such gigantic dwellings, particularly if concentrated in the Arsénie Negovan Development, would be safe, stable, unchanging” (Pekić 1994: 167-168). Thus, in contrast to Bloom’s sustainable speech in Joyce’s novel, in Pekić’s novel, bearing in mind the complex historical circumstances that the novel deals with, instead of an equal involvement of all classes in the context of public speech as a marker of urban heterotopia, the supremacy of one of the voices is shown, which also contributes to the impression of the illusion of the complete feasibility of heterotopia that was initially sought.

On the other hand, the concept of heterotopia, which is indicated through the reception of speech about the ideal city Bloomusalem, even in its hallucinatory variations is close to the ultimate pacifism of the subject of the speaker’s memories of the city, as it appears in Mevlut in Pamuk’s novel *A Strangeness in My Mind*:

‘But don’t you worry about street dogs and robbers at night?’

‘No one would harm a poor boza seller,’ said Mevlut, smiling. This, too, was another of his practiced responses. ‘Bandits and robbers don’t bother boza sellers. I’ve been doing this job for twenty-five years. I’ve never been mugged. Everyone respects a boza seller.’

‘Why?’

‘Because boza has been around for a long time, passed down to us from our ancestors. There can’t be more than forty boza sellers out on the streets of Istanbul tonight. There are very few people like you who will actually buy boza. Most are happy just to listen to the boza seller’s call and remember the past. And that affection makes the boza seller happy, it’s what keeps us going’. (Pamuk 2015; cf. Pamuk 2017: 43-44)

The reception of Mevlut’s speech about *boza* from Pamuk’s novel *A Strangeness in My Mind*, directly inspired by Bloom’s speech about the ideal city Bloomusalem from Joyce’s *Ulysses*, and in a kind of a connection to Arsenije’s speech about the ideal city from Pekić’s novel *The Pilgrimage of Arsenije Njegovan*, show how the multilayeredness of a city is achieved in different metonymies, which are the stronghold of heterotopia expressed in the public speeches of the heroes from Dublin, Belgrade and Istanbul.

In the previous research, through the study of Joyce’s *Ulysses* as the forerunner of the novel of urban heterotopia, as well as through the creative receptions of Joyce’s work about the city in Pekić’s novel *The Pilgrimage of Arsenije Njegovan* and Pamuk’s novel *A Strangeness in My Mind*, certain characteristics of the novel of urban heterotopia have been singled out, including: the simultaneity of time and space expressed through the poetics single-dayness or via the relativization of temporal limitations through various aspects of paratextual additions; the presented fear of heroes that their own city as a chronotope of heterotopia may be lost; and an attempt to realize and preserve this heterotopia within the public speech of heroes and the ways of reading the advertising discourse. The fact that the main characters of the analyzed Joyce’s, Pekić’s and Pamuk’s novels are those who walk through Dublin shows how walking through the city encourages the use of the stream of consciousness techniques and the fluctuation of heroes’ ideas, which become a chronotope of a metatext and a reflection of urban heterotopia. Joyce’s *Ulysses* thus proves to be the forerunner of the entire genealogy of the novel of urban heterotopia, the influences and creative receptions of which, along with Pekić’s and Pamuk’s works, are also realized in other literatures and cultures of the 20th and 21st centuries.

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